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School museum co-operation has been carried forward at the Metropolitan Museum, and introduced, at the request of the director, at the Museum of the Brooklyn Institute. The attendance of elementary pupils at the lectures in Brooklyn averaged over 1,700 at each meeting.

The income for the entire year has been \$1,760.57; of this amount \$542 was paid in by active members at \$1 each, and the balance by contributors. The total membership has increased during the year from 358 to 612.

For the coming year the aims of the executive committee are to increase the membership to 1,000; to develop still further school museums co-operation by systematized lectures and museums visits; to secure subscriptions at \$100 each, in order to increase the industrial art scholarship funds from \$3,000 to \$10,000, thereby making this activity self-supporting, and to develop a fund of \$5,000 for the maintenance of the 400 fine craftsmanship medals in perpetuity.

THE
MAC DOWELL
CLUB'S GROUP
EXHIBITIONS

The MacDowell Club has announced its intention of continuing through the coming season the series of group exhibitions, and invited the support by participation of all American artists in its endeavors to make its gallery as nearly as possible an open field for expression of the various movements of art, whether old or new. The Club offers its gallery to groups of not less than eight or more than twelve for exhibitions of paintings in oil and small sculpture with the understanding that each group must be well organized and will select and conduct the hanging of the pictures and sculpture according to such plan as they themselves (the exhibitors) shall prescribe.

In the fall of 1912 the MacDowell Club of New York City had the opportunity of inaugurating the idea of the group exhibition in which the exhibitors are their own jury. In the two seasons, during which the Club gallery has been

devoted to this plan, 29 groups, comprising 254 artists, have availed themselves of this manner of presenting their work to the public. Some 1,500 paintings and sculptures have been shown. Both the steadily increasing attendance and the sustained interest of the press have demonstrated the growth of the idea in public favor. The success of the group plan proves the possibility of direct contact between the artist and the public in selective exhibitions without the intervention of the usual jury.

Among the artists who exhibited in the groups are many whose names are well-known, but in addition to these were others only little known who have thus been enabled to bring their work before the public.

PUBLIC
SCULPTURE
IN CHICAGO

The Trustees of the Art Institute of Chicago are the administrators of the Ferguson Monument Fund, a bequest of \$1,000,000 left by a public-spirited citizen of Chicago, the income of which is to be used for the erection of monumental sculpture which shall serve to ornament the city.

Under the terms of this bequest Mr. Lorado Taft's splendid composition, "The Fountain of the Lakes," has been executed and placed adjacent to the Art Institute.

Last winter the Trustees voted to prepare for the erection of a great monument in commemoration of the hundred years peace between Great Britain and America existing since the Treaty of Ghent was signed in 1814. Mr. Lorado Taft, having completed "The Fountain of the Lakes," was thereon authorized to proceed with the execution of the full-sized models of the "Fountain of Time," of which he exhibited the design three years ago. This design, which was suggested by Austin Dobson's lines:

"Time goes on, you say? Ah, no,
Alas, time stays; we go."

represents a colossal figure of Time, reviewing a procession of mortals of all degrees in waves before him. It is more